basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DRAMATIC ARTS

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2012

These guidelines consist of 14 pages.

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REVISED PAT DOCUMENT FOR DRAMATIC ARTS 2012
PERFORMANCE ASSESSMENT TASKS (PATs) FOR DRAMATIC ARTS

GUIDELINES FOR THE EDUCATOR:

1. INTRODUCTION

The 17 National Curriculum Statement subjects which contain a practical component all include PATs, i.e. a Practical or Performance Assessment Task.
These subjects are:

- AGRICULTURE: Agricultural Management Sciences, Agricultural Technology
- ARTS: Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- HSS: Life Orientation.
- SCIENCES: Computer Applications Technology, Information Technology
- SERVICES: Consumer Studies, Hospitality Studies, Tourism
- TECHNOLOGY: Civil Technology, Electrical Technology, Engineering Graphics and Design, Mechanical Technology

A PAT allows the educator to directly and systematically observe applied competence. The PAT comprises the application/performance of the knowledge, skills and values particular to that subject.

The PAT is implemented across the first three terms of the school year. The planning and execution of the PAT differs from subject to subject.

2. REQUIREMENTS: PATs FOR DRAMATIC ARTS

The table on page 3 contains all the tasks that have to be completed for Dramatic Arts during the course of the year. Task 1 (term 1), Task 3 (term 2), Task 5 (term 3) are the three PAT tasks.

General: The requirements of the learning outcomes and assessment standards of the subject Dramatic Arts should be considered when planning and implementing the PATs. In each year, one individual performance, one vocal based group performance and one physical based group performance should be completed as a PAT. Different performance forms and styles should be covered in the PATs. The PATs will focus on all four learning outcomes and will make up 50 marks each for each of Tasks 1, 3 and 5. Each of the 3 PATs contains two sections:

Section 1: Preparation, (25 marks), which is a **theoretical, written** component.
The focus of this component is to develop the critical, analytical and thinking skills of the learners. The written preparation should comprise of planning, preparation, implementation, reflection and record keeping. This takes the form of an essay, research task or assignment to prepare for the performance component of the PAT. Learners should demonstrate cognitive and conceptual understanding of the skills, knowledge and values required for the performance component.
The aims of the written work are to:

- Allow learners to work through a process of academic preparation for the performance task
- Deepen and consolidate the learners' understanding of the classroom teaching
- Instil the importance of integrating theory and practice in the subject Dramatic Arts
- Prepare the learners for the theoretical demands of the mid-year, end-of-year and external written examinations of the National Senior Certificate; where learners are required to write a theoretical paper.

Section 2: Performance, (25 marks), which is a **practical** component.
The focus of this component is to develop the practical application of knowledge, skills and attitudes as derived from the learning outcomes and assessment standards. It prepares the learners for the practical demands of the mid-year, end-of-year and external performance examinations where learners are required to do either a theme programme, audition programme or technical programme.

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ANNUAL PROGRAMME OF ASSESSMENT GRADES 10 AND 11

SCHOOL-BASED ASSESSMENT (SBA)

Term 1	Term 2	Term 3	Term 4
Task 1: **Performance Assessment Task (PAT)** **(Group) (50)** • **Preparation (25)** • **Performance (25)**	**Task 3:** **Performance Assessment Task (PAT)** **(Individual) (50)** • **Preparation (25)** • **Performance (25)**	**Task 5:** **Performance Assessment Task (PAT)** **(Group) (50)** • **Preparation (25)** • **Performance (25)**	
Task 2: Test **(50)**	**Task 4:** Grade 10 Mid-year exam (200) • Written Exam (100) • Performance Exam (100) Grade 11 Mid-year exam (300) • Written Exam (150) • Performance Exam (150)	**Task 6:** Test **(50)**	**Task 7:** **Grade 10 and 11** **End-of-year exam (300)** • **Written Exam (150)** • **Performance Exam (150)**

ANNUAL PROGRAMME OF ASSESSMENT GRADE 12

SCHOOL-BASED ASSESSMENT (SBA)			EXTERNAL ASSESSMENT
Term 1	**Term 2**	**Term 3**	**Term 4**
Task 1: **Performance Assessment Task (PAT)** **(Group) (50)** • **Preparation (25)** • **Performance (25)**	**Task 3:** **Performance Assessment Task (PAT)** **(Individual) (50)** • **Preparation (25)** • **Performance (25)**	**Task 5:** **Performance Assessment Task (PAT)** **(Combined Individual and group) (50)** • **Preparation (25)** • **Performance (25)**	
Task 2: Test **(50)**	**Task 4:** Mid-year exam (300) • Written Exam (150) • Performance Exam (150)	**Task 6:** Test (50)	**External exam (300)** • **Written exam (150)** • **Performance Exam (150)**
		Task 7: Trial Exam (300) • Written Exam (150) • Performance Exam (150)	

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Consult the table below for more detail on both the preparation/written and the performance components of the PATs

<table>
<tr><th colspan="4">A. PREPARATION OR THEORETICAL COMPONENT OF THE PATs</th></tr>
<tr><td rowspan="2">For the purpose of standardisation as well as the incremental development of the learners` theoretical and cognitive development, the following theoretical components are suggested for either preparation for or reflection on the performance component of the PATs.</td><td>Performance Assessment Task</td><td>Performance Assessment Task</td><td>Performance Assessment Task</td></tr>
<tr><td>Preparation:
Essay
See the Guideline document, heading 5.1, for the format of the Essay.

Learners use the theoretical support material given to them by the educator (classroom notes) and apply the information when they prepare or reflect on the practical work done in the PAT.</td><td>Preparation:
Research Task
See the Guideline document, heading 5.2, for the format of the Research.

Learners collect additional outside source material to do independent research to enrich their understanding of the practical work done in the PAT.</td><td>Preparation:
Assignment (own choice e.g.: journal, collage, etc.)
See the Guideline document, heading 5.3, for the format of the Assignment.
Learners discuss their planning and preparation for the performance component in the PAT.
It is suggested that the Assignment task also be used as preparation towards the Written and Performance Exam.
Each learner to: collect, analyse, interpret and present information on their individual journey towards this PAT performance component as well as the Written and Performance Exam component.</td></tr>
<tr><td colspan="3">NOTE: The foci of the 3 PATs (essay, research task and assignment) do not have to be done in the order given above. While all 3 PAT tasks must be accomplished in a year, the assignment, essay and research may be done in any of the three terms, according to each school's specific planning.</td></tr>
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B. PERFORMANCE/PRACTICAL COMPONENT OF THE PATs

Teachers to select which dramatic form and/or technical aspects would be most suitable considering the context of the school, the learner's development and the time of year.

Physical-based group performance:
Movement, Mime, Dance Drama, Physical Theatre, Cultural Dance Forms

Vocal-based group performance:
Group Scenes, Workshopped Plays, Scripted Plays, Improvised Scenes, Choral Verse, Group Dramatised Prose, Narrative Presentation, Workshopped Theatre, Protest Theatre, Theatre in Education, Workers' Theatre, Community Theatre, Indigenous Performance Forms, Storytelling

Individual performance:
Poetry, Monologue, Dramatised Prose, Popular Performance, Storytelling, Indigenous Performances, Public Speaking

Technical aspects:
Scenery, Properties, Lighting, Sound, Costume, Make-up, Special Effects, Production Schedules, Rehearsals, Stage Management Plans, Marketing Plans, Front-of-house Procedures, Acting, Directing, Writing, Workshopping, Management, Design

3. RECOMMENDED RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

The following resources, equipment and facilities are essential for the implementation of the PATs:

- Files/folders/boxes/books/envelopes
- Literature/articles/texts on:
  - Suggested textbooks: *O.B.E for FET. Dramatic Arts and Future Entrepreneurs; O.B.E. Plus*
  - Three suggested plays for Grades 10 and 11. See Learning Programme (LPG).
  - Three prescribed plays for Grade 12. See Circular S1 of 2007.
  - Articles from published Drama handbooks, newspapers, magazines, the Internet and other credible sources
- A classroom, preferably a double classroom/studio/rehearsal room, for practical classes, minimum 14 m x 10 m² or a school hall.

The following equipment and facilities would enhance the study of Dramatic Arts in the school environment.

- Equipment:
  - Drama videos/DVDs (voice development, physical development, theatre history, plays)
  - Computer, printer, television set, video machine/video camera/still camera
  - Filing cabinet to store books and plays
  - Music centre with CD and DVD player
  - Data cards/memory cards/data projectors/laptop/software
  - Appropriate indigenous community resources e.g. drum, horns
- Facilities:
  - Square wooden blocks (cubes), flat screens and rostra
  - Foam mats, wooden sprung floors, carpeted floors, grass mats, hides
  - Lockable steel cabinet to store above and other valuable equipment
  - Classroom section for the educator to prepare lessons
  - Classroom for theory teaching with tables and chairs for theory lessons
  - Store room for costumes, props, etc.
  - Appropriate indigenous community sites/spaces
- The following are not prerequisites, but would be advantageous; a stage with curtains, lighting and sound facilities

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4. INSTRUCTIONS FOR THE LEARNER

Teachers to keep the following in mind when planning:

- Learners need to understand that practical tasks are not merely limited to doing a performance.
- Ensure that all learners engage in planning, preparation, research, skills building and reflection.
- Learners will be required to answer practical based questions, using a theoretical framework in their final written paper.

5. ASSESSMENT TOOLS

Three tools are suggested for the assessment of the three PATs; ESSAY, RESEARCH TASK AND ASSIGNMENT. Teachers should facilitate understanding of the rubrics with the learners prior to the execution of tasks.

See pages 7–9 for the guidelines and rubrics provided for the standardisation of the essay, research task and assignment.
See pages 10–15 for suggested rubrics for the performance components of PATs.

Marks are awarded as follows:

- See Subject Assessment Guidelines: Programme of Assessment: Performance Assessment Task
- Assessment rubric is given to learners as part of the brief or instruction
- Marks are allocated according to the achievement of criteria reflected in the assessment rubric
- 25 marks awarded to preparation
- 25 marks awarded to performance

PREPARATION/WRITTEN COMPONETS OF THE PATs

5.1. GUIDELINES FOR STANDARDISATION OF AN ESSAY

Teachers should use these guidelines to assist in ensuring that the following is covered:	
1	INSTRUCTION/BRIEF FOR LEARNER • Topic stated clearly and simply including a glossary of terms used • Divide topic into core ideas for paragraphs • Include suggested time management plan: e.g. planning of deadlines, submission of evidence etc. • Specify type of essay: e.g. comparative, descriptive
2	FORMAT • Formal structure e.g. write in paragraphs using core ideas • Introduction, main body of knowledge, conclusion/summary • Length and weighting may be guided by the following: ± 1 page = ± 250 words = ± 25 marks for a short essay, (convert accordingly)
3	CONTENT • Planned Learning Outcomes and Assessment Standards • Conceptualisation (understanding) and application of skills, knowledge and values • Support material suggested/ provided by the educator to be used as basis for the essay • Integration of practical experience and theoretical material should be evident • Basic terminology (language of drama) to be used • The essay should reflect practical and theoretical development of the learner's understanding of the topic

ANALYTICAL RUBRIC USED TO ASSESS AN INDIVIDUAL ESSAY

Category	Mark %	Level Descriptors [Evidence]
Outstanding achievement	23–25	Well organised, comprehensive and coherent, polished structure. Supported by an exceptional high level of competence. Able to process information into original interpretation and thoughtful selection of facts. Using a variety of original and/or relevant dramatic references. Insightful, fluent, observation and knowledge powerfully expressed.
Meritorious achievement	20–22	Well organised, detailed and coherent, polished structure. Supported by a high level of competence to process information into original interpretation and careful selection of facts. Using original or unusual selection of relevant dramatic references. Shows insight, observation and knowledge well expressed.
Substantial achievement	17–19	Organised, detailed, some level of competence, some slight flaws evident in structure. Interesting reading, clear statements, convincing, simple direct language. Supported by a selection of relevant dramatic references. Shows good grasp of the theme/task, some insightful statements. Obvious care and effort taken with presentation.
Adequate achievement	13–16	Structure not always logical or organised, reasonable effort with presentation. Displays a basic understanding but tends towards mechanistic and stereotyped responses at times. Adequate selection of relevant 'dramatic' references. Adequate reading but appears memorized. Not always a high level of insight, sometimes unimaginative, but has some ability to justify discussion.
Moderate achievement	10–12	Not always organised or logically constructed. Not always enough information, some flashes of insight. Limited selection of information. Poor language skills. Argument lacks supporting discussion.
Elementary achievement	6–9	Rambling- no structure, limited vocabulary, little attempt to present information in an acceptable manner. Very little information, jumbled, not easy to follow, often irrelevant. Poor language skills. Argument lacks supporting discussion.
Not achieved	0–5	Incoherent, very little work, limited skills. Irrelevant information provided, lacking any supporting discussion.

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5.2 GUIDELINES FOR STANDARDISATION OF A RESEARCH TASK

Teachers should use these guidelines to assist in ensuring that the following is covered:	
1	INSTRUCTIONS/BRIEF FOR LEARNER • Clear and unambiguous; using suitable terminology e.g. analyse/describe/compare/evaluate/predict/own opinion • Based on the relevant Learning Outcomes and Assessment Standards that were selected for learning • Should be sensitive to gender, inclusively, culture, class, race and religion
2	FORMAT can be any one of the following options: • Written presentation (i.e. research essay with introduction, main body of knowledge, conclusion/summary), minimum 300 words/2 pages • Oral presentation substantiated by written material (notes, brainstorming, etc), 3–5 minutes per learner • Forum discussion/debate and accompanying script (15 minutes/group of 5) • Media: Film clips/ video/DVD/television inserts/radio/newspaper clips/: 3–5 minutes • Power Point presentations: 3–5 minutes per learner • Interviews and accompanying scripts (5 minutes per pair/group) • Models [of stage types, set designs, décor, props, costumes] with accompanying written evidence • Collage [mixed media (A0 size)], montage, etc.
3	CONTENT of the research: • The Learning Outcomes and Assessment Standards of the subject Dramatic Arts form the basis for the conceptualisation and application of the knowledge, skills and attitudinal components in the research. • Conceptualisation (understanding) and application of skills, knowledge and values • Practical experience and theoretical support material (classroom notes and other source material) should be integrated in the research of choice • Basic terminology (the language of drama) used in all written presentations
4	SOURCES/collection of information for the research: • Variety of sources (interviews, field testing, human resources, books, newspapers, television, film, internet, etc) • A minimum of two sources (not more than one Internet source) • Reference to sources (reference system/bibliography) • Avoid plagiarism – i.e. only ethical use of sources

5.3 GUIDELINES FOR STANDARDISATION OF ASSIGNMENT

1	INSTRUCTIONS/BRIEF TO LEARNER • Clear and unambiguous • Should be based on the relevant Learning Outcomes and Assessment Standards of Dramatic Arts • Should be sensitive to gender, inclusivity, culture, class, race and religion
2	FORMAT can be any one of the following options • Journal entry • Collage • Montage in AO format • Visual imagery (e.g. photos, video, DVD, audio recording, etc.) • Paragraphs • Creative essay • Worksheet designed by educator • Preparation for final practical • Reflection on excursions, field trips, community spaces/sites • Film analysis, theatre reviews, etc.
3	CONTENT • The assignment is used to record the classroom teaching, to reflect in a meaningful way on the teaching and to provide proof of the continuous development of the learner. • Conceptualisation (understanding) and application of skills, knowledge and values • Support material as well as practical classroom activities could be used. • Integration of practical experiences and theoretical material should be evident in the assignment. • Dramatic Arts terminology should be used in the writing of the assignment. • Individual reflection and development of theoretical understanding through practical work, even in the case of group activity, should be evident in the assignment. • Specialised language, carefully explained, in the case of Indigenous Knowledge Systems, should be adhered to • It is suggested that the assignment task be used as preparation towards both the PAT performance as well as the performance component of the Performance Examination.

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The **performance** components of the 3 PATs. See rubrics for monologue, scene, poetry, prose and movement.

MONOLOGUE			
CRITERIA	Achieved with merit	Achieved	Partially Achieved
Preparation	The learner knows the words of the monologue and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner DBEs not know the words of the monologue and DBEs not show evidence of thought, planning and rehearsal.
Understanding of monologue	The learner demonstrates an understanding of the monologue as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the monologue, his/her character and their motivations.	There is evidence of some understanding of the monologue, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the monologue as it stands within the context of the play as a whole. S/he DBEs not understand the basic dilemma/conflict of the monologue, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
Vocal clarity	The learner speaks distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical characterisation	The learner demonstrates an ability to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
Stage sense — use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience. All movement is motivated. (Note: In a monologue, stillness may be appropriate; however, then the focus should be on how the size of the playing space needs to be filled in order for the audience to be affected by the performance.)	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging, and uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/she is consistently self-conscious, upstages his/her, is uncertain and moves often without motivation.
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or she/he may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is not at all convincing, or his/her emotional choices are entirely inappropriate.

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Playing of subtext	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
Interpretation of character	The learner interprets the character intelligently, making choices which are effective and appropriate, based on their knowledge of the play from which the monologue comes.	The learner is partially successful in interpreting the character; certain choices are not as effective or appropriate as is desirable, or there is evidence of a lack of understanding of the given circumstances of the play.	The learner is unsuccessful in interpreting the character, he/she makes completely inappropriate choices, which are not effective and there is evidence of gross misunderstanding of the given circumstances of the play.
Relationship to listener	The learner demonstrates the ability to create the listener (imaginary partner) through visualisation or, if appropriate, through using the audience as this listener. S/He demonstrates an understanding of their character's status in relation to the listener and their possible responses to what is being said though the course of the monologue.	The learner is partially successful in creating the listener through visualisation or through using the audience as the listener. There is some understanding of his/her character's status in relation to the listener, but little sense of what responses there are.	The learner is unsuccessful in creating the listener through visualisation. There is little understanding of his/her character's status in relation to the listener or what their possible responses may be.
Believability	The learner is believable at all times within the context of the monologue.	The learner is believable in moments within the context of the monologue.	The learner is seldom believable within the context of the monologue.
Structure of monologue	The learner demonstrates an understanding of how the playwright has structured the monologue. The monologue has a clear beginning, middle and end. There is a climax or highpoint to the monologue.	The learner DBEs not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.
Rhythms/Shape of monologue:	The learner demonstrates an understanding of the ebb and flow of the monologue, the use of pace to highlight or build to a climax, the shifting rhythms of different beats within the monologue.	The learner DBEs not consistently create sufficient variety within the monologue, pace is at times too regular or monotonous and there is little evidence of different beats within the monologue.	There is little or no variety within the monologue, pace is too regular or monotonous and there is no evidence of different beats within the monologue.
Creation of appropriate genre/style	The learner demonstrates the ability to interpret genre and style appropriately and then fulfill the demands of the genre/style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the monologue.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the monologue.
Impact of monologue	The monologue is memorable, effective and engaging.	The monologue has some memorable, effective, engaging moments, but these are inconsistent.	The monologue has few or no memorable, effective, engaging moments.

SCENE			
	Achieved with merit	Achieved	Partially Achieved
Preparation	The learner knows the words of the scene and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner DBEs not know the words of the scene and DBEs not show evidence of thought, planning and rehearsal.
Understanding of scene	The learner demonstrates an understanding of the scene as it stands within the context of the play as a whole. S/he understands the basic dilemma/conflict of the scene and the characters and their motivations.	There is evidence of some understanding of the scene, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates little or no understanding of the scene as it stands within the context of the play as a whole. S/he DBEs not understand the basic dilemma/conflict of the scene, his/her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.
Vocal characterisation	The learner demonstrates an understanding of how all the elements of voice work come together to communicate the personality, background, class, age, education and status of the speaker. S/he is able to interpret a text, make appropriate choices for characterisation and use these chosen characteristics without vocal strain. These characteristics may include: pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical characterisation	The learner demonstrates an ability to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his/her character.	The learner is partially successful in creating and sustaining a physical characterisation, or there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.
Stage sense – use of space	The learner demonstrates an ability to use the stage space appropriately and interestingly, in such a way that the performance communicates clearly to the audience and indicates understanding of the changing dynamics of the relationship being explored. All movement is motivated.	The learner is partially successful in using the stage space appropriately and interestingly. This may be due to self-consciousness, upstaging of themselves or others, uncertainty in moments or unmotivated movements at times.	The learner is unsuccessful in using the stage space appropriately and interestingly. He/she is consistently self-conscious, upstages him/herself and others, uncertain and moves often without motivation.
Emotional connection	The learner demonstrates an ability to connect with the emotions of his/her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she may not be totally convincing at all moments, or he/she may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of his/her character appropriately and effectively; he/she is not at all convincing, or their emotional choices are entirely inappropriate.
Playing of subtext:	The learner demonstrates an understanding of subtext and intention, in order to make a character's lines and actions understandable to an audience. The character's inner life is explored and sustained throughout the performance.	The learner is partially successful in terms of playing subtext and intentions, and making the character's lines and actions understandable to an audience. The character's inner life is not fully sustained throughout the performance.	The learner is unsuccessful in terms of playing subtext and intentions. Lines and actions seem unmotivated, there is little evidence of thinking through the subtext, lines are recited by rote and the character's inner life is not sustained throughout the performance.
Interaction – listening	The learner demonstrates the ability to stay in character when not speaking or not being the focus of attention and continues to react and listen to the other characters on stage at all times.	The learner is inconsistent in terms of staying in character when not speaking or not being the focus of attention; reactions to the other characters and listening are not sustained throughout the scene.	There is little or no evidence of staying in character when not speaking or not being the focus of attention; there is little reaction to the other characters and little or no listening.
Development of relationship	The learner demonstrates an understanding of their character's status in relation to the other characters in the scene and they allow the relationship between the characters to grow, develop and change appropriately.	The learner is inconsistent in demonstrating their character's status in relation to the other characters in the scene; the relationship between the characters DBEs not grow, develop and change appropriately.	The learner is unaware of their character's status in relation to the other characters in the scene; the relationship between the characters DBEs not grow, develop and change through the course of the scene.
Believability	The learner is believable at all times within the context of the scene or play.	The learner is believable in moments within the context of the scene or play.	The learner is seldom believable within the context of the scene or play.
Structure of scene	The learner demonstrates an understanding of how the playwright has structured the scene. The scene has a clear beginning, middle and end. There is a climax or highpoint to the scene.	The learner DBEs not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.
Creation of appropriate genre/ style	The learner demonstrates the ability to interpret genre and style appropriately and to fulfill the demands of the genre/style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the scene.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the scene.
Impact of scene	The scene is memorable, effective and engaging.	The scene has some memorable, effective, engaging moments, but these are inconsistent.	The scene has few or no memorable, effective, engaging moments.

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POETRY			
CRITERIA	Achieved with merit	Achieved	Partially Achieved
Preparation	The learner knows the words of the poem and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner DBEs not know the words of the poem and DBEs not show evidence of thought, planning and rehearsal.
Understanding of poem	The learner demonstrates an understanding of the poem and the interpretation is appropriate and justified.	The learner must demonstrate an understanding of the poem and their interpretation should be appropriate and justified.	The learner must demonstrate an understanding of the poem and his/her interpretation should be appropriate and justified.
Expression of meaning	The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality). S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the poem. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the poem. The meaning is not unclear or inexpressively conveyed.
Vocal expressiveness	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical work	The learner chooses movement or stillness appropriate to the poem and to their interpretation of it. S/he demonstrates control over their bodies in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it.	The learner's choices in terms of movement or stillness are not always appropriate to the poem OR there is a lack of control over their physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the poem.	The learner chooses movement or stillness which is inappropriate to the poem OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the poem at all.
Emotional connection	The learner is able to connect with the emotions of the persona in the poem appropriately and effectively in such a way as to convince the audience of the truth of these emotions.	The learner is partially successful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner is unsuccessful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; he/she is not at all convincing, or his/her emotional choices are entirely inappropriate.
Creation of appropriate mood	The learner uses vocal and physical expressiveness in order to create a mood/atmosphere appropriate to the poem.	The creation of mood is inconsistent, inappropriate or not fully sustained through the poem.	There is little or no evidence of understanding of the mood, or the ability to create it effectively using voice and body.
Use of poetic devices	The learner demonstrates a mastery of the poetic devices inherent in their poem, including utilisation of: pause, line and verse lengths, rhythm, meter, rhyme, imagery, register, tone.	Not all poetic devices are handled with mastery.	Poetic devices are not well handled.
Impact of poem	The learner's presentation is memorable, effective and engaging.	The poem has some memorable, effective, engaging moments, but these are inconsistent.	The poem has few or no memorable, effective, engaging moments.

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INDIVIDUAL PROSE			
CRITERIA	Achieved with merit	Achieved	Partially Achieved
Preparation	The learner knows the words of the piece of prose and shows evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner DBEs not know the words of the piece of prose and DBEs not show evidence of thought, planning and rehearsal.
Understanding of piece of prose	The learner demonstrates an understanding of the piece of prose and his/her interpretation is appropriate and justified.	The learner must demonstrate an understanding of the piece of prose and his/her interpretation should be appropriate and justified.	The learner must demonstrate an understanding of the piece of prose and his/her interpretation should be appropriate and justified.
Expression of meaning	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality). S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.	The learner is only partially successful in conveying the meaning of the piece of prose. The meaning is not always fully clear or expressive.	The learner is not successful in conveying the meaning of the piece of prose. The meaning is unclear and lacks expression.
Vocal expressiveness	The learner uses a balanced, pleasant voice quality, which is unique, appropriate to him/her and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.	The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere.
Vocal clarity	The learner is able to speak distinctly and audibly for clear communication. S/he is able to (within certain limits) use the appropriate volume for a space, without vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication. There are momentary lapses, or there are moments of strain.	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.
Physical work	The learner chooses movement or stillness appropriate to the piece of prose and to his/her interpretation of it. S/he demonstrates control over his/her body in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it. The body is used creatively and expressively to assist in the dramatisation of the piece of prose.	The learner's choices in terms of movement or stillness is not always appropriate to the piece of prose OR there is a lack of control over his/her physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the piece of prose. There is only some evidence of creativity and expressiveness in the use of body.	The learner chooses movement or stillness which is inappropriate to the piece of prose OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the piece of prose at all. There is little or no evidence of creativity and expressiveness in the use of body.
Dramatisation as performance piece	The learner uses original, effective theatrical means to dramatise the piece of prose so that it works as a piece of performance.	The learner is partially effective or original in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.	The learner is unsuccessful in terms of using theatrical means to dramatise the piece of prose so that it works as a piece of performance.
Use of appropriate narrative techniques	The learner is aware of the style of their story and the narrative techniques inherent in it. (e.g. intsomi telling, fairy tales or myths) S/He uses appropriate techniques in his/her performance, including: third-person narration, character creation, use of song or chant etc.	The learner is partially successful in using the appropriate narrative techniques, or uses some but not others, or uses some inappropriate narrative techniques, which do not work with the style of their story.	The learner is unsuccessful in using appropriate narrative techniques or uses completely inappropriate narrative techniques, which do not work with the style of his/her story.
Creation of appropriate mood/style /genre	The learner demonstrates an ability to use vocal and physical expressiveness in order to create a mood/style/genre appropriate to the piece of prose.	There is some attempt to interpret genre and style appropriately but the demands of the genre/style are not fully realised throughout the prose piece.	There is little or no attempt to interpret genre and style appropriately and the demands of the genre/style are not realised throughout the prose piece.
Impact of prose piece	The learner's presentation is memorable, effective and engaging.	The prose piece has some memorable, effective, engaging moments, but these are inconsistent.	The prose piece has few or no memorable, effective, engaging moments.

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MOVEMENT			
ASSESSMENT CRITERIA	PARTIALLY ACHIEVED	ACHIEVED	ACHIEVED WITH MERIT
Practical/Performance Skills 1. The ability to understand and use a range of movements, choreographic styles and processes.	The learner is able to use a limited range of movements to create sequences and shows little understanding of the use of space, time and movement dynamics.	The learner is able to use a good range of movements to create sequences and shows an understanding of styles and processes of movement forms.	The learner uses a wide range of movements to create sequences and is able to understand and use various styles and processes. The learner shows a good understanding of the use of space, time and dynamics.
2. The ability to show competence and confidence in movement performance so that ideas are understood.	The learner is able to perform some movement ideas clearly and now needs to develop more confidence when showing his/her work to others.	The learner is able to perform ideas quite well so that his/her movement ideas are usually understood.	The learner performs clearly and confidently so that the movement ideas are understood by those watching.
Experimentation (Development and realisation of ideas) 1. The ability to use a variety of stimuli, accompaniments and movement styles to create sequences.	With help the learner can use some stimuli and accompaniments to create simple sequences. The learner is able to use simple movement styles to complete a task.	The learner is beginning to use some stimuli and accompaniments with confidence to create simple sequences and is developing a range of movement styles.	The learner uses a wide range of stimuli and accompaniments with confidence to create complex sequences and show excellent use of various movement styles.
2. The ability to extend and develop an idea from the original stimulus and to try out ideas and select and reject them with reason and confidence in order to complete a task.	With help and encouragement the learner is able to develop a simple idea trying out and choosing movements which they feel fit the task.	With increasing confidence the learner is able to develop an idea, trying out and choosing movements in order to complete the task.	The learner is able to develop a simple idea into a complex sequence making clear decision about his/her work. The learner can explain his/her reasons for selecting certain movements with confidence and use movement vocabulary to explain what he/she means.
Critical Awareness 1. The ability to make analytical comments which help improve the structure and performance of own and others work.	When prompted the learner can make comments on movement work his/she has seen to help improve the work.	The learner is able to make comments which help to improve his/her own and other people's work.	The learner is able to make detailed and analytical comments about movement work which lead to improvements in structure and performance.
2. The ability to compare and contrast the work of different movement styles.	The learner is able to see obvious connections between different movement works with help and encouragement from the educator.	The learner is able to make connections between different movement works and styles	The learner can see and make subtle connections and comparisons between a variety of movement styles and are able to describe what he/she means clearly.
3. The ability to understand the difference between objective judgments and personal preference when creating, using and watching movement forms.	With prompting the learner can talk about why he/she likes a movement piece using words to describe the movement content (e.g. line, shape, rhythm, dynamics, etc.)	The learner is able to talk about movement using appropriate words and is beginning to be aware of his/her own movement preferences.	The learner shows a clear understanding of movement forms and structure through the comments and vocabulary he/she uses. The learner is aware of his/her own preferences in movement and is able to withhold them or use them appropriately.
Personal and Social Skills 1. The ability to work co-operatively as a member of a group, sharing ideas so that the task is completed.	The learner can sometimes work co-operatively with other people sharing some ideas in order to help complete a group task.	The learner usually works co-operatively with other people contributing some ideas to the work of the group.	The learner works co-operatively as a member of a group and contributes and share many ideas with the group.
2. The ability to work at developing an idea and organising work independently.	The learner can develop and complete some pieces of work on his/her own with help and encouragement from the educator.	The learner is able to organise his/her work and can develop simple ideas on his/her own.	The learner is very well organised and is able to develop ideas successfully on his/her own
3. The ability to sustain focus and effort through all stages and kinds of work.	The learner is sometimes able to keep working on an idea from beginning to end when helped and encouraged.	The learner is usually able to keep working on an idea from beginning to end.	The learner remains interested in a task through all the stages of development and works hard even when the task is challenging.

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